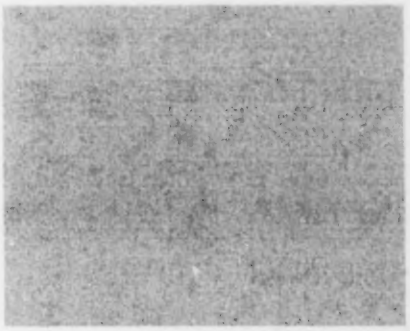
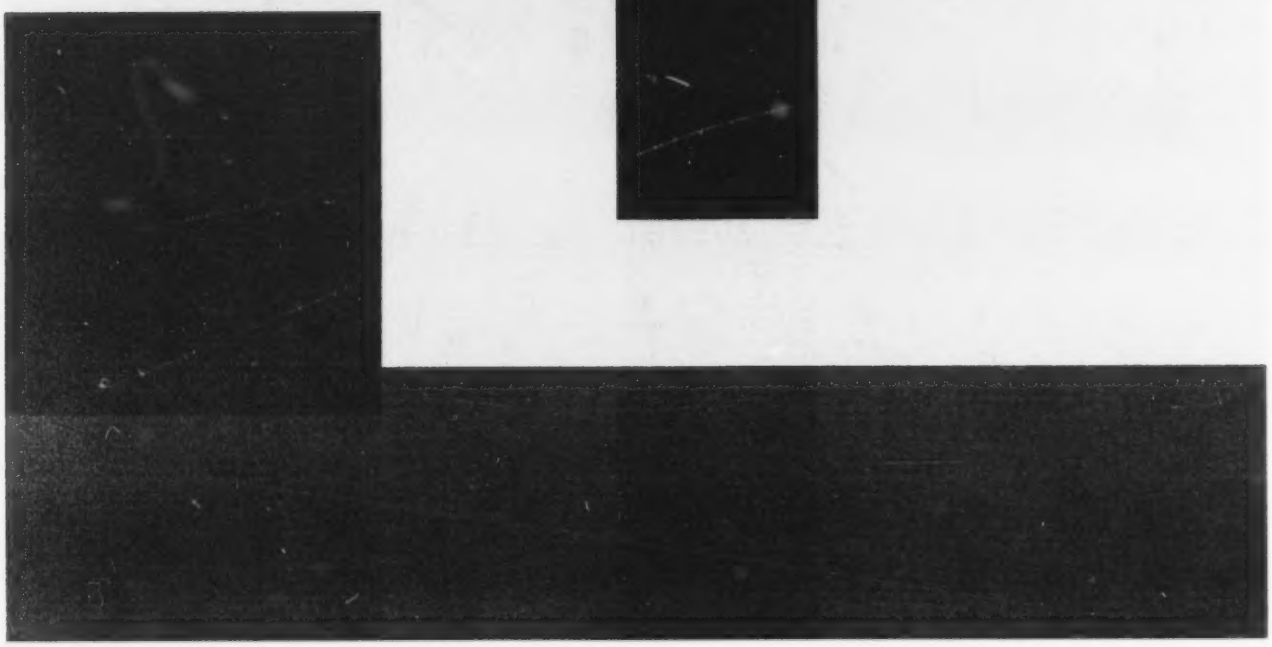


ANNUAL REPORT

Art Gallery of Nova Scotia



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Mission Statement

The mission of the Art Gallery of Nova Scotia is to serve the public by bringing the visual arts and people together in an environment which encourages exploration, dialogue, and enjoyment.

This will be achieved by providing leadership in the development and preservation of quality collections, exhibitions, and education and public programs.

Honourary Patron
The Honourable Myra Freeman
Lieutenant Governor of Nova Scotia

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www.agns.gov.ns.ca

The Art Gallery of Nova Scotia gratefully acknowledges the continuing support of the Nova Scotia Department of Tourism and Culture; the Department of Canadian Heritage; The Canada Council for the Arts; the Halifax Regional Municipality; private and corporate patrons.

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The Canada Council for the Arts since 1957 | Le Conseil des Arts du Canada depuis 1957
NOVA SCOTIA
HALIFAX
NOVA SCOTIA Tourism and Culture

Chair and Director's Report

The year 2002-2003 brought many important gains to the Art Gallery of Nova Scotia amidst a year fraught with special challenges. Many fine exhibitions, programs and acquisitions have been accomplished, new staff members have joined the gallery and important retrofits of the facility undertaken.

Jeffrey Spalding

This past year, cultural agencies across North America have been trying to accommodate to new circumstances and financial pressures. A number of global calamities have had serious impact upon arts organizations: terrorism and political instability have set a deep chill upon tourism as well as the business sector. In combination, fewer tourists means fewer visitors and a weak economy negatively impacts the availability of businesses to part with development dollars in the form of donations and sponsorships. Governments too had to adjust to lost revenues, leading to budgetary reductions, cuts or weakening of certain grant programs to the arts. Some cultural agencies report admissions and visitation to be off by as much as 25%. A reduction in visitation and use immediately diminishes admission revenues as well as all subsequent earned revenues: gift gallery, Art Sales and Rental, Café and so forth. AGNS experienced this same challenging environment throughout 2002-2003, as well as its consequences: weakening of revenues available to support the gallery.

Regardless, the gallery and its staff under the guidance of Director, Bernard Riordon accomplished significant projects through the first half of the year addressing the core business functions of the AGNS. A new Director, Jeffrey Spalding was appointed December 2002. Together, the new director and staff were tasked with the prospect of making adjustments to the way the Gallery conducted its business to bring in line its challenged financial position while maintaining its excellence in public programming and services.

Core Business: Dissemination of Knowledge in the Arts: Central to the process of recovery was to halt the slide in diminishing attendance, membership and usage. The staff undertook countless actions large and small to make the AGNS a more welcoming place, to positively effect the public perception of our services and accessibility. The gallery expanded the number of open hours, made the hours of operation consistent and eliminated many closed days. AGNS is now open Daily 10 am till 5 pm; Thursdays till 9pm; it is closed solely two days: December 25 and January 1. We undertook great efforts to raise media and public awareness, created an email special events hotline, expanded website services. AGNS published a handbook of its collections, continued development of the western branch at Yarmouth inaugurating its first exhibition from its collections and commenced the NSCAD Archive at AGNS.

AGNS reduced the overall number of smaller scale exhibition projects, concentrating our

Chair and Director's Report

resources upon major programs. This reserves personnel and financial resources for the types of projects that are of most interest to a larger segment of the public. It mounted a celebrated national traveling exhibition of the work of Joe Norris, sending it across Canada. AGNS played host to striking national exhibitions and organized numbers of exhibitions showcasing Nova Scotia artists.

To improve visitor satisfaction and ease of use, we re-grouped associated displays in adjacent galleries. Visitors sense intuitively the relationship between neighbouring gallery displays. For example, we have paired First Nation and Inuit Art; cohered the Folk Art displays in one contiguous area and amassed all Historical collections galleries to floor 1 and 2. Visitors are finding it easier to navigate through the gallery. As part of the renewed commitment to the central significance of the permanent collection, we have created long-term displays that prominently showcase the vast majority of our principal treasures. Grand collections of renowned artists such as Ernest Lawson, Arthur Lismer, Frances Jones Bannerman, Alex Colville, Chris and Mary Pratt, Tom Forrestall are given feature presentation. Education and docent volunteers upgraded our information about these key collections. This helps us make accessible some of the gallery's considerable strengths. It also provides a roadmap for our future development plans and assessments of needed improvements in education, interpretation and collections. In many spaces we have added extra accent walls and employed dramatic new colour schemes throughout. The result is a dynamic and energized environment.

Core Business: Conservation and Care:
AGNS will endeavor to attract to Nova Scotia timely and topical exhibitions of historical as well as contemporary art from the region, the nation and the world. To be ready to accomplish this goal, AGNS made adjustments to its resources, physical spaces, security and environment, in order to be better safeguard objects in our care. This enables us to organize and host exhibitions of international scope and scale. We wish to ready and enable AGNS to bring news of the art of the world to Nova Scotia; meanwhile bringing news of the art of Nova Scotia to the world. We continue to assess our capacity to deliver these services and in some cases these called for physical adjustments. Thus, we made alterations and renovations to many spaces, re-furbishing, enhancements and improvements. Practically every gallery has been considered afresh. Certain galleries have benefitted through modifications and improvements to lighting systems, changes in windows and doors. The AGNS now has superior lighting, museum environmental controls and security to safeguard objects and exhibitions in our care.
The AGNS re-installed all 38 of its galleries: bringing many art works out onto public display previously in storage. Conservation readied these works for display and amended its standing priority treatment schedule to accommodate this need.

Core Business: Accumulation of Knowledge in the Arts: AGNS collections of art and libraries continued to grow and mature in 2003, with additional library volumes of books and catalogues purchased and donated. The art collections are the primary source of knowledge for users of the AGNS; major new additions were made to most every area of the gallery's mandate: historical and contemporary art of Nova Scotia and Canada; First Nations and Inuit, as well as Ceramics. One highly notable acquisition was the purchase of a new painting by Alex Colville through the extraordinary fundraising efforts of Art Sales and Rental Society.

Chair and Director's Report

The AGNS inaugurated the NSCAD Archive at AGNS and received the gift of the papers from Garry Neill Kennedy, Former President of NSCAD. This is a resource unique to Canada and will be a source of important study for the future.

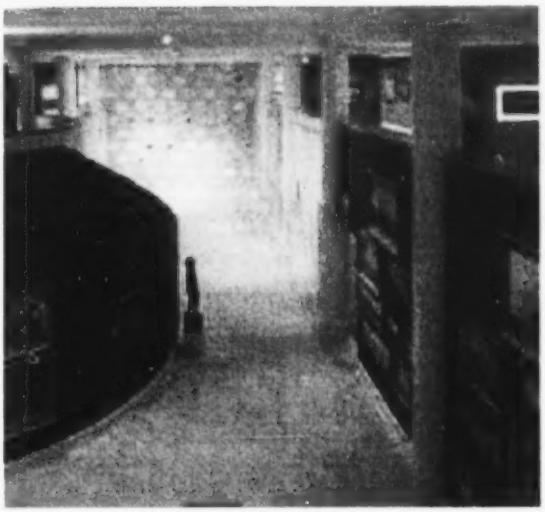
Tom Forrestall speaking to Christopher Pratt (centre) and Ray Cronin at opening of Tim Zuck: Learning to Talk, March 28, 2003

Core Business: Education and Public Programs: AGNS is an acknowledged leader in early childhood education in the arts. The education and docents served school and community groups from across the province, and continued with its ARTSMARTS initiative. This program integrates art within other school discipline study (IE math, Science...) and brings art into classrooms across the province. AGNS is considered the model of success for the national initiative. Education mounted a number of exhibitions of children's art and other topics specific to their purposes within the education gallery. AGNS instituted a vigorous schedule of well attended special events within a predictable format: every Thursday evening and Sunday afternoons and maintained an active Artist-in Residence program..

By end of 2002-2003, increases in visitor satisfaction brought impressive results: improvements in attendance and membership numbers and revenues; increasing positive national media coverage; increases in the number and quality of art donations from all across Canada, offers to participate in international tours of distinguished exhibitions for display in future years. A revitalized development department and reconstituted business partners initiative are beginning to bring new revenues to the AGNS. We can look forward to continual improvements in our performance in our core business areas in 2003-2004.

Jeffrey Spalding
Director and Chief Curator

Don MacVicar, Chair
AGNS Board of Governors



Committee Reports

Investment Committee
Lauchlin McKenzie, Chair

The Investment Committee continues to monitor the AGNS Endowment Fund under management of Seamark Asset Management. The committee's mandate is to invest the funds with a view to long term capital growth and Seamark manages the fund using this philosophy. The Endowment Fund has played a vital role in sustaining the on-going operations of the Gallery and in assisting in the acquisition of works of art. I would like to express my appreciation to the Committee for their diligence and conscientious management of the Gallery's Endowment Fund.

Finance Committee
Lauchlin McKenzie, Chair

The Finance Committee monitors the operating results of Art Gallery of Nova Scotia on behalf of the Board in an effort to balance the pursuit of the Gallery's mandate with budgetary constraints. This past year presented significant challenges for the AGNS and only through strong financial management we were able to achieve a balanced budget. The Gallery appreciates it's continued support by both the provincial and federal governments as well as the corporate and private sectors. I would like to express my personal thanks to the members of the Finance Committee: Don MacVicar, Joe Brandt, Deanne MacLeod, Stephen Aftanas, Jeffrey Spalding, and Sue Tingley for all of their efforts.

Acquisition Committee
Fred Fountain, Chair

The Acquisition Committee met four times throughout the year and accepted 176 works through gifts and purchases. Of these, 67 works were purchased and 109 were gifts from 36 donors. A major highlight was the painting by Alex Colville entitled "'Dog in Car, 1999", an acquisition made possible through the generous support of the Art Sales and Rental Society.

Programming Report

Like every year, the past one at the Art Gallery of Nova Scotia has been busy, with significant activity in the area of contemporary art; activity made possible, in no small part, by the Canada Council for the Art's generous, ongoing support. The year started with one of our most exciting projects to date: the courtyard installation of **Fabricate**, an exhibition by Cal Lane. Part of our emerging artist series, as well as the first in our series of sculpture exhibitions in our Ondaatje Court outdoor exhibition space, this ambitious project was a sterling success. Lane's nine flame-cut steel "towers," made from I-Beams ranging in length from 12 feet to 23 feet, dominated the Halifax skyline throughout their 3-month stay. This exhibition was supported with public lectures by the curator and by the artist, as well as with a catalogue.

Cal Lane

Charlotte Wilson Hammond, a long-time resident of Nova Scotia and senior member of our arts community was the subject of a retrospective exhibition over the summer. **Charlotte Wilson Hammond: Landscape with Thighs**, was featured in our largest exhibition space, and was guest curated by Peter Dykhuis. The catalogue also featured essays by two other guest writers, one established and one emerging: John Murchie and Sarah Hollenberg.

What is Contemporary?, a collaborative exhibition drawn from our permanent collection, opened in June. This project, curated by AGNS Educator Dale Sheppard and Ray Cronin, Curator of Contemporary Art, used our education gallery to address the differing notions of "contemporary" in both the museum world and within the general public. This exhibition was supported with public lectures by the curators.

The second of our courtyard exhibitions opened on the August 1 long weekend with an outdoor garden party. This show, **Gill / Wolstenholme**, featured four works, two each, by two sculptors with significant national profiles: Dennis Gill and Colleen Wolstenholme. Gill and Wolstenholme attended and have taught at the Nova Scotia College of Art and Design, and have been influential in the development of recent Nova Scotian sculpture. This exhibition was supported with public lectures by the curator and by slide talks by each of the artists, as well as with a full-colour catalogue.

Our fall season began with a large touring exhibition, **The Group of Seven in Western Canada**. Our contemporary programming was anchored by an exhibition of new video work by Jan Peacock. **Jan Peacock: Soaring with Dogs** was the first solo show of video art held at the AGNS. At the heart of this three-part video installation is a remarkable segment of unedited footage, eleven and a half minutes long, of two dogs at play. Their various forms of play are compelling, pleasurable, mysterious, and invite a host of perceptions, questions and interpretations. Jan Peacock has exhibited in many countries, including Japan, England, Netherlands, Germany, France and the United States. Her

Programming Report

video and installation work is in the collections of museums such as the National Gallery of Canada, the Museum of Modern Art in New York, the Ludwig Museum in Cologne, and the Art Gallery of Ontario. In 1997, she received the Bell Canada Award and the Canada Council Medal for her achievements in the field of video art. This exhibition was guest curated by John Murchie. It will tour, and will be accompanied by a catalogue featuring essays by art historian and curator Robert Riley and by freelance writer Peggy Gale.

Two companion exhibitions to the fall season were **Jane Shaw Law: The Colours of White** and **Commemoration: Ceramics from the Collection of Paul Greenhalgh**. The Colours of White featured new works by a senior Nova Scotian artist, curated by our former director, Bernard Riordon. This exhibition was accompanied by a catalogue featuring an essay by guest writer Leighton Davis. Commemoration featured contemporary ceramics from the collection of the NSCAD president. This exhibition was designed to highlight the major styles and movements in contemporary ceramic art, using Greenhalgh's collection as the model. The catalogue featured an essay by guest Krista Bennett.

A major exhibition for this period was **Michael Fernandes: According to What**, curated by Ray Cronin. According to What brought together several aspects of the work of Halifax artist Michael Fernandes. The six videos installed in Gallery 1 were new works, created for this exhibition, while there were many other works situated throughout the gallery, drawn from previous projects. Any artist's work, of course, is informed by the work that preceded it, and it is one of the traditional roles of the art museum to gather together individual works into "surveys" and "retrospectives" to provide a long view of a given artistic practice.

This past year saw the successful staging of the first biennial Sobey Art Award, coordinated by Ray Cronin for the AGNS. A team of five curatorial advisors (Cronin, Bruce Grenville, James Patten, Jessica Bradley and Pierre Landry) arrived a national shortlist of five artists: Brian Jungen, David Hoffos, Marla Hlady, Jean-Pierre Gauthier and Colleen Wolstenholme. An exhibition of representative works by each of the five artists was mounted at AGNS this past fall, and remained up for three months. The winner of the first **Sobey Art Award** of $50,000 was Brian Jungen. As runner-up, David Hoffos received $15,000. AGNS will again coordinate the Sobey Art Award, and will host the 2004 exhibition.

Our artist-in-residence program featured Cal Lane, Jan Peacock, Michael Fernandes and Lucie Chan, all of Halifax. The artist-in-residence program remains a popular and valuable part of our ongoing programming.

This end of 2002 marked the changing of the guard at AGNS with our founding director, Bernard Riordon, retiring from AGNS and then took on a new challenge at the Beaverbrook Art Gallery in Fredericton. Our new Director, Jeffrey Spalding, started in January with a mandate for change. The first move was to completely re-hang the permanent collection, resulting in a more cohesive gallery experience for our visitors. The new installation has also resulted in a doubling of the space available to us for temporary exhibitions, adding the third and fourth floors of gallery north to Gallery 1. This allows for us to pair exhibitions, as we have recently done with the Canvas of War (on the third floor) and the Collection Duplessis (in Gallery 1). It will also allow us to program larger shows, as well as to pair up our own exhibitions with related touring shows.

Ray Cronin
Curator of Contemporay Art

Publications

Catalogues

CHARLOTTE WILSON-HAMMOND:
LANDSCAPE WITH THIGHS
Curator: Peter Dykhuis, AGNS Guest Curator
Essays by Peter Dykhuis, Sarah Hollenberg and John Murchie
28 pages: 12 colour
Published by the Art Gallery of Nova Scotia
ISBN: 0-88871-743-1

NOVA SCOTIA COLLECTS:
FOLK ART FROM THE COLLECTION
OF GERALD FERGUSON
Curator: Bernard Riordan, Art Gallery of Nova Scotia Director
(9 February - 12 May, 2002)
4 Pages, 3 coloured images, 4 black and white images
Published by the Art Gallery of Nova Scotia
ISBN 0-88871-708-3

CAL LANE: FABRICATE
Curator: Ray Cronin, AGNS Curator of Contemporary Art
6 pages, full colour
Published by the Art Gallery of Nova Scotia
ISBN: 0-88871-743-1

JANE B. SHAW: THE COLOURS OF WHITE
Curator: Bernard Riordon, OC, AGNS Director
6 pages, full colour
Published by the Art Gallery of Nova Scotia
ISBN: 0-88871-775-X

GILL/WOLSTENHOLME
Curator: Ray Cronin, AGNS Curator of Contemporary Art
6 pages, full colour
Published by the Art Gallery of Nova Scotia
ISBN: 0-88871-766-0

GREG FORREST: HEAVY METAL
Curator: Dale Sheppard, AGNS Educator and Ray Cronin, AGNS Curator of Contemporary Art
6 pages, full colour
Published by the Art Gallery of Nova Scotia
ISBN: 0-88871-723-7

COMMEMORATION: WORKS FROM THE COLLECTION OF PAUL GREENHALGH
AGNS Guest Curators: Krista Bennett and Jane Corrigan
Essay by Krista Bennett
8 pages, full colour
Published by the Art Gallery of Nova Scotia
ISBN: 0-88871-779-2

Books:

THE AGNS PERMANENT COLLECTION:
SELECTED WORKS
Editor: Joseph Sherman
Contributors:
Bernard Riordon, Director and Curator of Folk Art (1975-2002), Ray Cronin, Curator of Contemporary Art, Judy Dietz, Manager of Collections/Registrar Mora Dianne O'Neill, Associate Curator Historical Prints and Drawings, Alexandra McCurdy, Associate Curator Ceramics, Jim Logan, former Associate Curator First Nations Art.
192 pages, full colour
ISBN: 0-88871-776-8

Temporary Exhibitions

Sculpture Gallery, Ondaatje Court

Gill / Wolstenholme
Organized by the Art Gallery of Nova Scotia
Curator: Ray Cronin, AGNS Curator of Contemporary Art
3 August - 27 October 2002

Central Guaranty Trust Gallery in Memory of Henry B Rhude (1)

Domesticate: David Diviney, Erik Edson, Alexander Graham, Shelly Rahme, Lyla Rye
Organized by the Art Gallery of Nova Scotia
Curator: Ray Cronin, AGNS Curator of Contemporary Art
24 March - 15 June 2002

Charlotte Wilson Hammond: Landscape With Thighs
Organized by the Art Gallery of Nova Scotia
Curator: Peter Dykhuis, AGNS Guest Curator
22 June - 8 September 2002

This Other Eden: Canadian Folk Art Outdoors
Organized by the Canadian Museum of Civilization
Curator: Phil Tilney
11 October 2002 - 5 January 2003

Michael Fernandes: According to What
Organized by the Art Gallery of Nova Scotia
Curator: Ray Cronin, AGNS Curator of Contemporary Art
31 January 2003 - 23 March 2003

The Education Gallery, MTT an Aliant company Gallery (2)

What is Contemporary
Organized by the Art Gallery of Nova Scotia
Curator: Dale Sheppard, AGNS Educator and Ray Cronin, AGNS Curator of Contemporary Art
29 June - 15 September 2002

Fred C. Manning Gallery (4)

Nova Scotia Collects: Folk Art from the Collection of Gerald Ferguson
Organized by the Art Gallery of Nova Scotia
Curator: Gerald Ferguson, Guest Curator
9 February - 12 May 2002

Matting Season: Hooked Rugs from the Grenfell Mission
Organized by the Museum for Textiles
Curator: Paula Laverty
18 May - 8 September 2002

Jan Peacock: Soaring With Dogs, Unconscious Touching and Other Excerpts from the Competence Archive
Organized by the Art Gallery of Nova Scotia
Curator: John Murchie, AGNS Guest Curator
21 September - 24 November 2002

Commemoration: Works from the Collection of Paul Greenhalgh
Organized by the Art Gallery of Nova Scotia
Curators: Jane Corrigan and Krista Bennett
20 November 2002 - 2 February 2003

Third Floor, Gallery North

The Group of Seven in Western Canada
Organized by the Glenbow Museum
Curator: Catherine Mastin
2 November 2002 - 2 February 2003

Tim Zuck: Learning to Talk
Organized by Museum London and the Art Gallery of Nova Scotia
Curator: Gordon Hatt
29 March - 8 June 2002

Donald G. Grant Gallery (8)

Jane Shaw Law: The Colours of White
Organized by the Art Gallery of Nova Scotia
Curator: Bernard Riordon, AGNS Director and Curator of Folk Art
16 November 2002 - 15 June 2003

NSCAD Gallery

The Sobey Art Award Exhibition 2002
Organized by the Art Gallery of Nova Scotia
Curator: Ray Cronin, AGNS Curator of Contemporary Art
5 December 2002 - 2 March 2003

Travelling Exhibitions

All exhibitions organized and circulated by the AGNS unless otherwise indicated.

Garry Neill Kennedy: Work of Four Decades
Curator: John Murchie
Contributing writers: Diana Nimeroff, Curator of Contemporary Art, National Gallery of Canada; Martin Barlosky; Jan Budney; Emily Falvery
Organized and circulated by the Art Gallery of Nova Scotia in partnership with the National Gallery of Canada
Supported through a grant from The Canada Council for the Arts

Beaverbrook Art Gallery
Fredericton, New Brunswick
16 September - 16 January 2002

The Nickel Arts Museum
University of Calgary
Calgary, Alberta
15 February - 6 April 2002

Joe Norris: Painted Visions of Nova Scotia
Curator: Bernard Riordon,
AGNS Director and CEO
Contributing writers: Chris Huntington, Philip Brooks, John Houston
Organized and circulated by the Art Gallery of Nova Scotia
Presenting sponsor: AIM Trimark Investments
Associate sponsor: The Craig Foundation
Media sponsor: The Globe & Mail

Art Gallery of Greater Victoria
Victoria, British Columbia
8 June - 19 August 2001

Edmonton Art Gallery
Edmonton, Alberta
14 February - 7 May 2002

McMichael Canadian Art Collection
Kleinburg, Ontario
14 September - 10 November 2002

MacKenzie Art Gallery
Regina, Saskatchewan
6 December 2002 - 16 March 2003

Gallery Statistics

In-house Exhibitions:

Temporary exhibitions organized by the AGNS	11
Other permanent collection exhibitions organized by AGNS	38
Exhibitions from outside sources	4
Traveling exhibitions circulating. 2002/2003	2
Total Exhibitions	**55**

Public Programming

Tours	**Groups**	**Participants**
School visits to the AGNS	232	5,378
Other Pre-booked tours (Brownie groups, Adult, Community)	42	780
Daily tours in summer	43	120
Sunday tours	18	70
Group of Seven tours	26	130
Subtotal	**361**	**6,368**

(Other pre-booked figures include self-directed and unannounced visits)

Workshops by Education Staff		
Presentations	3	157
Regular Programming		
Tuesday? Lunch?	22	370
Exhibitors	9	137
Pick of the Month	7	67
Summer Courtyard Activity	38	456
Family Sundays	11	1,700
Classes (Saturdays, Summer, March Break, Playgroup)	34	2,900
Subtotal	**121**	**5,630**
Special Projects and Other Events		18,209
Exhibition Attendance		
In-house		38,513
Travelling (estimate)		20,000
AGNS Yarmouth		1,000
Total Gallery Activity		**89,877**

Education Report

Education programs offered by the Art Gallery of Nova Scotia continue to develop and grow as we strive to reach new audiences.

The *Visually Yours school program* is a very successful and vital part of programming. Our dedicated docents attend Monday morning training sessions in preparation for the daily school tours. This past year we presented additional tour options to meet the high demand including an introductory tour for grades primary through grade 2 titled *Eye Spy: Exploring the Art Gallery!* and a specially designed tour *Getting Together with The Group of Seven* for the very popular exhibition **The Group of Seven in Western Canada**. The exhibition **This Other Eden** also served to delight our young visitors. The exhibition **Combinations: A Glimpse into the Vaults** provided a cursory behind-the-scenes view of AGNS which helped answer some of the questions often asked during school tours.

Summer School of the Arts ~ Mural Project

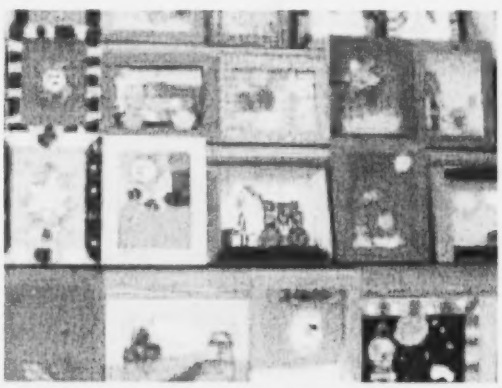
AGNS continued to expand programming for pre-school children and received funding in January 2003 from the Early Childhood Development Initiatives' Early Childhood Education Training Grant, Nova Scotia Department of Community Services. AGNS has been provided, through this grant, with an exciting opportunity to further create and deliver professional development art education activities for early childhood educators.

The project was initiated in order to provide support for the development of meaningful, informed art education curriculum in early childhood settings. The grant includes three main initiatives. The first initiative is to offer a two-day *Art Education Forum* at the Art Gallery of Nova Scotia in the fall of 2003. The second initiative is to design art curriculum resource kits which will be made available for child care centres to borrow from various lending locations throughout the province. The third initiative is to design a rigorous art education course, *Art and Young Children*, to be offered to community colleges. In this course, students will be introduced to art as an expressive medium for the holistic development of the young child and will develop sensitive and supportive approaches for encouraging the young child's artistic endeavours.

This past year, a new partnership between AGNS, NSCAD University and the Department of Tourism, Culture was successfully established with the approval of the Canadian Conference of the Arts and The J.W.McConnell Family Foundation, to operate ArtsSmarts Nova Scotia (formerly ArtsInfusion under the Nova Scotia Arts Council). Operations began officially on the first day of October 2002 with artist and writer Jenni Blackmore hired as the ArtsSmarts Coordinator working from the AGNS. Funded by the J.W. McConnell Family Foundation, ArtsSmarts is the largest education initiative in Canada dedicated to improving the lives and

Education Report

learning capacity of Canadian children by injecting arts into their academic programs. This national initiative, with partners across the country, fits as an exciting link to the AGNS education program as we serve to support students, teachers and artists of all disciplines working in schools to provide high-quality art education experiences. Thirteen projects and five professional development sessions which had been approved by the previous partnership, were successfully managed by AGNS as the lead partner. A new ArtsSmarts website at www.artssmartsnovascotia.ca linked to the AGNS website was designed by artist Ronnie Scullion. Co-chairs Nick Webb and Dale Sheppard set up an Advisory Committee with representation from across the province, to look at future recommendations and to jury 2003/04 grant proposals. ArtsSmarts is another important way that AGNS can take a leadership role both regionally and nationally in promoting and supporting the inclusion of art education in the academic lives of children and youth.



ArtsSmarts Project at Lockeport Elementary School ~

The AGNS' extensive program of art classes for children and teens through the Saturday art class program and March Break workshops continue to draw inspiration from the collection galleries and temporary exhibitions, as do our monthly Family Sundays. The annual Gingerbread Sunday and Mardi Gras Family Sunday bring in hundreds of visitors. Family Sundays designed to highlight exhibitions this year such as **Matting Season: Hooked Mats of the Grenfell Mission** and **This Other Eden** were equally as successful. The annual Children's Festival in November focused on **The Group of Seven from Western Canada** exhibition featuring many practicing artists who demonstrated their specific art techniques and shared their ideas with visitors. Artists such as Stephanie Dean-Moore, Laura Jolicoeur, Kent Senecal and Susan Vitale are a few that participated in this special event.

Outreach programs such as Phoenix Youth Open Studio on Thursday evenings play an essential role in AGNS reaching out into the community. A new weekly studio program for youth and young adults with mental illness started in Fall 2002 and culminated in the exceptional exhibition **Detours from the Outside** in The Education Gallery. In addition, AGNS worked collaboratively with a Teen Health Centre in Spryfield to set up a drop-in art program. All of these initiatives are important steps for AGNS to take in embracing the community by designing programs in conjunction with various organizations to meet the needs of different groups.

Dale Sheppard
Educator

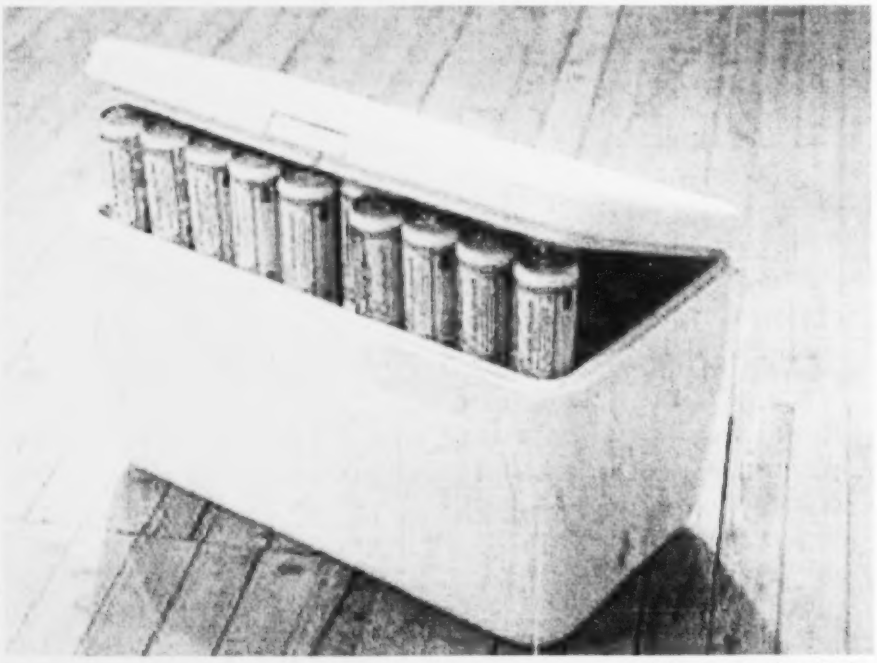
Sobey Art Award 2002

In November 2001, Donald Sobey, Chair of the Sobey Art Foundation along with Pierre Théberge, Director of the National Gallery of Canada, announced the creation of a bi-annual visual art award - The Sobey Art Award. The announcement was made at the Art Gallery of Nova Scotia, the inaugural host for the award, and later the coordinating institution for future Sobey Art Awards. The winner would receive $50,000, the runner-up $15,000 and the host gallery would receive $10,000 to purchase a work by a contemporary Canadian artist. With this pre-eminent award Mr. Sobey and the Sobey Art Foundation, hope to stimulate the visual arts scene in Canada and as well provide a significant opportunity for one Canadian artist under the age of forty.

On December 5, 2002, the winners of the inaugural Sobey Art Award were announced at a reception at the Art Gallery of Nova Scotia. The award reception and the accompanying exhibition has and will continue to raise awareness for contemporary art in Canada; furthermore, the inaugural Sobey Art Award has placed the province of Nova Scotia in a position of critical concern on the national and international art stage.

The five finalists for the Sobey Art Award 2002, as selected by the curatorial panel, represent the remarkable breadth of practices that make up contemporary Canadian Art. Each artist is in tune with current thought and demonstrates commitment to a clearly defined creative practice. More simply put, these five artists know how to make stuff that is exciting and thought provoking which places them individually in the avant-garde; the leaders within their regions and the ambassadors for Canada on an international stage. The five short listed artists for 2002 Award are: **Colleen Wolstenholme**, Hantsport, Nova Scotia; **Jean-Pierre Gauthier**, Montreal, Quebec; **Marla Hlady**, Toronto; **David Hoffos**, Lethbridge, Alberta; and **Brian Jungen**, Vancouver, British Columbia.

The inaugural $50,000 Sobey Art Award was awarded to Brian Jungen, from Vancouver, British Columbia. Jungen, a graduate of the Emily Carr Institute of Art and Design, has rightfully gained a national reputation as one of Canada's most promising young artists.

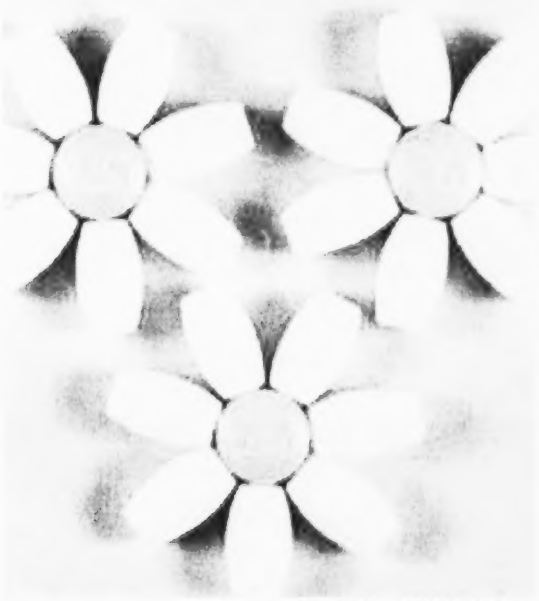


Brian Jungen, Beer Cooler

Sobey Art Award 2002

Brian Jungen challenges prescribed notions of cultural identity and introduces a dialogue between his ancestry and global economic commodities. Two of Jungen's works featured at the AGNS in the Sobey Art Award Exhibition are part of the Prototype for New Understanding series and illustrate the strength of his practice. In this series, Jungen questions the integrity of the mass marketed object, the Nike Air Jordan, versus the sacredness of a ceremonial object, a Northwest Coast-style mask. The resulting object of sculpture is succinct, and the re-creation of the functional though over-priced footwear to the precious, yet not romanticized or nostalgic object is a poetic transformation.

"I'd like to thank the selection committee and The Sobey Art Foundation for creating this generous award. It is a great honour to be the first artist selected and is fantastic being in the company of such great artists," said Brian Jungen as he accepted the inaugural Sobey Art Award. "This award will provide me with the means to continue producing my work."



Colleen Wolstenholme

The runner-up, David Hoffos of Lethbridge, Alberta was the recipient of $15,000 in recognition of his fascinating practice, which deals with illusions in certain film genres and narratives through miniature models and video installations.

The 2002 curatorial panel comprised the following:
Ray Cronin, Curator of Contemporary Art, Lead Curator, Art Gallery of Nova Scotia
Pierre Landry, Curator of Contemporary Art, Le Musée d'art Contemporain
Jessica Bradley, Curator of Contemporary Art, Art Gallery of Ontario
James Patten, Curator of Contemporary Art, Art Gallery of Windsor (formerly of the Winnipeg Art Gallery); and
Bruce Grenville, Senior Curator, Vancouver Art Gallery.
Theirs was a difficult task, but as can be expected from a group of highly esteemed and learned individuals, the panelists met the challenge with utmost professionalism and made their selections after arduous deliberation and careful consideration.

Svava Juliusson
Coordinator, Sobey Art Award

Conservation Report

Extensive preventive and treatment-based conservation work continued apace this past year. Nine works of art underwent major analysis and restoration. Among these were three paintings by the artist Frances Jones Bannerman, **Still Life, Breton Courtyard** and **Young Mountaineer** scheduled for display in an up coming exhibition. A large-scale monochromatic watercolour view of Halifax Harbour by Richard Rummell c.1920 required humidification, flattening and in painting to rectify severe deformations and losses resulting from numerous folds in the paper and auxiliary canvas support. George Horne Russell's lovely 1890 painting titled **Fundy Shore** had its darkened natural resin varnish removed and a new lining fabric attached to provide support for the original canvas which had deteriorated to a state where no structural integrity remained. The impressionistic **Valley Landscape** dated 1909 by Henry Rosenberg suffered at the hands of an amateur restorer who made a failed attempt to repair a large damage to the support and paint layer in the lower right quadrant. As is so often the case, undoing an old, poorly executed restoration is more difficult and time-consuming than dealing with the initial damage.

Approximately 25 works of art required minor conservation intervention. Ronald Bloore's untitled three dimensional painting with a series of horizontal white lines on a white background was one. Sections of the raised lines had become detached and these losses interfered with the contemplative flow of this subtle work. Gesso infills were inserted into the missing areas and toned with watercolour. Two historic views of Lunenburg, glued to acidic backings, received attention for an exhibition in the Oyler gallery marking the 250th anniversary of the founding of this World Heritage site. Some other minor treatments completed include: **Still Lives in Window**, Lucy Jarvis, surface cleaning; **Dog in Car**, Alex Colville, in painting of the outer perimeter; **Western Village** A. Y. Jackson, flattening of canvas deformation; **Down River**, Tom Forrestall, infilling and in painting of a support separation; and **Archaeological Excavation at White Point**, Gordon Roach, removal of crystalline surface deposition.

Preventive maintenance is a fundamental part of conservation work every year. One hundred and thirty-three paper works were archivally hinged into acid-free mats and approximately

Alex Colville, Dog in Car, 1999
Acrylic polymer emulsion on hardboard, 36.0 x 62.4 cm
Collection of Art Gallery of Nova Scotia
Purchased with funds provided by the Art Sales and Rental Society, 2002.89

Conservation Report

two hundred and fifty Ruth Wainwright watercolours and pastels were detached from acidic backings and inserted into acid-free folders for storage.

Outreach to the wider community was effected with consultations on conservation-related issues. In addition to the many telephone enquires, artist Linda Hutchison was assisted with a varnishing dilemma and extensive consultation was provided regarding the proposed treatment of a William Gill theatre backdrop, now undergoing private restoration. Although the conservation lab cannot accommodate large groups of people, we do try to admit small school classes with a particular interest in seeing some of the equipment and procedures which are a part of modern conservation practice. Three groups of science students from J. L Ilsley High School learned about the chemistry of colour and five groups of students from Herring Cove Junior High toured the lab. The conservation of the Maud Lewis Painted House continues to intrigue. I presented talks on this subject to the AGNS Docents, to participants at the Maud Lewis Festival in Digby, and to the AGNS Seniors group. Site visits were made to the Halifax Port Authority, the Mount St. Vincent Motherhouse and to the Parks Canada conservation lab in Burnside.

An exciting project, begun this past year and scheduled for completion next, is the preparation of a conservation exhibition in the Education Gallery using G.H. Russell's painting **Fundy Shore** as the focal point. Much research and extensive analysis have already been concluded on this painting: radiography at the federal Defence Research and Development Canada site, fibre analysis at the Forensic Lab of the Royal Canadian Mounted Police and digital cross-section photomicrography at the Biology Department of St. Mary's University. Interdisciplinary, collaborative projects like this serve to broaden awareness of art conservation in the community and help foster new initiatives. I want to thank those who have helped me with this project to date and given generously of their time and expertise.

I look forward to next year and the realization of some new projects already in the formative stages.

Laurie Hamilton
Senior Conservator

George Horne Russell, 1890
Fundy Shore
Oil on Canvas, 63.5 x 102.2 cm
Collection of NSCAD University, NSCAD 1972.02

Collections Report

Collections is responsible for all works in the permanent collection as well as the loan collection and temporary exhibition registration. Besides the primary function of collections management, duties include documentation, coordination of loan arrangements, permanent collection and temporary exhibition installations, photography, preparation of related artworks and collection storage. Shipping and receiving and insurance are also part of this core museum function.

Acquisitions:

The Gallery's acquisitions have grown at a steady pace and the potential for many new donations is developing very quickly for the up-coming year. In 2002-2003, the Gallery acquired 176 artworks through gifts, bequests and purchases. This includes 109 gifts from 36 donors and 67 purchases for a total combined value of over 1.1 million dollars. Some collection highlights include a collection of paintings and ceramics gift from the Estate of Nelly Beveridge Gray and a collection of paintings and drawings by Elizabeth Lovitt Cann. Individual highlights include works by Gerald Ferguson, Garry Neill Kennedy, Mary Pratt and Charlotte Wilson Hammond. Additional works are listed in the Acquisitions section of this report. Over the past year, Cultural Property applications for certification of major donations were made on behalf of 12 donors for acquisitions received in 2002-2003.

The Canada Council for the Arts Acquisition Assistance Program has enabled the Gallery to purchase several works by contemporary Nova Scotian artists. A grant was also received from the Government of Canada under the terms of the Cultural Property Export and Import Act for the purchase of historical prints. Additional purchases which are identified in the section

Acquisitions were made possible with funds provided by the Art Sales and Rental Society; The Craig Foundation; Dr. Lauder Brunton and John and Norma Oyler Endowment as well as from many other private donors.

Exhibitions, Research and Loans:

The Gallery's collection is used for exhibition purposes, research and extension programs, as well as interpretation and education programs. The collection is available in-house for display in our Permanent Collection Galleries and is occasionally included in our Temporary Exhibition Galleries. It is also available for study by curators and researchers, as well as to other galleries and museums nationally and internationally, on a temporary loan basis. Requests for research and information are received on a regular basis. As well, staff in Collections provide regular tours and information sessions on our holdings as well as the role of our division within the Gallery structure.

Many physical changes have recently been made to Permanent Collection galleries including re-furbishing existing spaces and the re-location of others. As of March, complete change-overs were made to all collection galleries. New exhibitions have been installed with general changes made annually for paintings, sculptures and ceramics and every six months for textiles and works of art on paper. Some special exhibitions featured from the collection over the past year included: **Prints and Drawings of Windsor**; **An Expression of Faith**: Sacred Art of Centuries Past; **Folk Art** from the Permanent Collection; **The Ways We Wore**; **Futura in Historia Vivet**: **The Royal Nova Scotia Historical Society 1878-2003**; **Ruth Wainwright**: Selections from a Gift; **Selections from the**

Collections Report

Contemporary Art Collection; **Recent Acquisitions**; **Prints from the Conrod Jakabos Collection**; **The Case for Stoneware**...; Photography from the Collection; European Paintings from the Collection; Canada Council Acquisitions 2002; Garry Neill Kennedy: **The Middle East...and Beyond**.

I was also pleased to have been asked to re-install the exhibition, An Expression of Faith: Sacred Art of Centuries Past. This exhibition which was originally curated in 1998 was brought back by popular request. The sculptures donated to the Gallery by the Archdiocese of Halifax are once again on display in a unique Gothic chapel setting. This major collection affords visitors an additional opportunity to enjoy these rare medieval sculptures that are closely associated with the heritage of this community.

Part of the Gallery's mandate includes an outreach program which is offered to galleries and museums on a regional and national basis. Until July, 2002, Assistant Registrar Beth Shields was the Co-ordinator of the Travelling Exhibitions together with her many duties in Collections. Besides the basic registration requirements for travelling artworks, she provided the over-all administration of the program. Over the past fiscal year there were two national travelling exhibitions: Garry Neill Kennedy: Work of Four Decades, which was circulated to centres across Canada in partnership with the National Gallery of Canada and Joe Norris: Painted Vision of Nova Scotia which has travelled to date to western and central Canada.

Again this year, Collection and Gallery Services maintains a loan program from the permanent collection. Six works from the collection were circulated across Canada for exhibition loans. The artworks from the Permanent Collection and the lending institutions are identified in the section Loans from the Collection. Other loans not listed, include more than twenty works in the Gallery's national travelling exhibitions, plus those on loan to Government House and City Hall in Halifax and the Governor's General's Residence in Ottawa.

Permanent Collection Publication:

This year also marked the first publication on the Gallery's collection entitled, The AGNS Permanent Collection: Selected Works. The book features highlights from the collections of Canadian Historical Painting; Contemporary Art; First Nations and Inuit Art; Folk Art; Ceramics; Historical Prints and Drawings; and International Painting and Sculpture with accompanying essays from former Director, Bernard Riordon; Curators, Ray Cronin, Dianne O'Neill and Alexandra McCurdy, former curator, Jim Logan and the Manager of Collections and Gallery Services, Judy Dietz.

Collections Management:

The collection's database "SNAP" has been up-graded to the new version "io", which was implemented in the summer of 2002. This database services the important management function of the collection and provides additional enhanced capabilities for collection's documentation. A total of 13,255 records are now on the database including permanent collection, study collection, NSCAD collection, permanent loans, temporary loans and an extensive name reference database etc. Updating and enhancing old data and entering new acquisition data is an ongoing process, as is collection photographic documentation. Chris McFarlane worked on a part-time basis to

Collection Report

scan and digitize the Gallery's slide and negative collection on the SNAP Collections database. This project was made possible with the assistance of the Museums Assistance Program, Department of Canadian Heritage.

Staff, Volunteers and Associates:

I would like to extend my sincere thanks and appreciation to Beth Shields who left the AGNS in July of 2002. I would also like to welcome newly appointed Assistant Registrar, Troy Wagner who joined us from the Nova Scotia Archives and Records Management. Together, their assistance and support has allowed us to maintain a very active section and fulfill our mandate. I would also like to express my special thanks to preparators Patt Beauchamp and Frank Lively and casual preparator Don Van Buskirk for all their assistance in this year of change. We have also been very fortunate to have the regular assistance of dedicated registration volunteer, Fran Fowler who has worked in Collections since 1996.My special thanks to her for her on-going dedication and support.

Again, it has been my pleasure to work with Dr. Dianne O'Neill, Associate Curator of Historical Prints and Drawings, Alex McCurdy Associate Curator of Ceramics and Curator of Contemporary Art, Ray Cronin, as well as members of the Acquisition Committee and the Ceramics Committee. As a primary function in the organizational structure of the Gallery, the Collections Section works closely with all sections within the Gallery to maintain our day-to-day operation. Our thanks is expressed to all of our AGNS colleagues in Conservation, Programming, Development, Administration, as well as to our Security, Building and Maintenance staff. My sincere appreciation is extended to all staff and volunteers in Collections. Their commitment and hard work over the past year has enabled us to be in the forefront among major museums across Canada.

Finally I would like to thank former Director Bernard Riordon, and wish him well in his retirement and move to New Brunswick. I would also like to welcome new Director and Chief Curator Jeffrey Spalding and look forward to many exciting new developments in Collections with the growth of the collection and new collection exhibitions.

Judy Dietz
Manager of Collections

Acquisitions

Ceramics

SMITH, TOM
Vessel with Stick, n.d.
Stoneware, wood, oil, twine
25.2 x 43.5 x 22.4 cm
Gift of Jim Byrne,
Nova Scotia 2002

FLYNN, MICHAEL
Spirit of Nova Scotia, 2001
Tin glazed Cape Breton Clay
38.0 x 25.0 x 14.0 cm
Purchase, 2002

Michael Flynn, Spirit of Nova Scotia

GRAY, NELLY BEVERIDGE
Square Vase with Applied Geometric Design,
c. 1942 Stoneware
17.0 x 13.2 x 13.2 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

GRAY, NELLY BEVERIDGE
Incised Globular Vase,
c. 1942 Stoneware
17.3 x 20.0 x 20.0 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

GRAY, NELLY BEVERIDGE
Vase, c. 1942 Stoneware
11.4 x 11.8 x 11.8 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

GRAY, NELLY BEVERIDGE
Bowl, c. 1942 Stoneware
6.5 x 4.8 x 4.8 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

Fibre

PELLETIER, MARGARET GOULD
Njijaqmij Toqlukweyak, 2002
Ash splint and sweet grass
11.5 x 16.4 x 16.4 cm
Purchase, 2002

GOULD, CAROLINE
Tl-na'msitewey kloqowejig, 2001
Ash splints and braided sweet grass
15.0 x 21.4 x 21.3 cm
Gift of Dianne O'Neill,
Halifax, Nova Scotia, 2002

Caroline Gould

Paintings

MACDONALD, CHARLES
Steam Mill, Homestead Road, n.d.
Oil on canvas board
55.8 x 76.0 cm
Purchased with funds provided by The Craig Foundation,
Halifax, Nova Scotia, 2002

LOCHHEAD, KENNETH
Yellow Run, 1970
Acrylic on canvas
174.0 x 76.5 cm
Gift of Douglas Lochhead,
Sackville, New Brunswick, 2002

POOLE, LESLIE
Nature 7, 1985
Acrylic on canvas
154.0 x 228.7 cm
Gift of the Artist,
New Westminster, British Columbia, 2002

POOLE, LESLIE
Red Man in the Bath, 1979
Acrylic on canvas
151.8 x 151.8 cm
Gift of the Artist,
New Westminster, British Columbia, 2002

POOLE, LESLIE
Room 2, 1975
Acrylic on canvas
152.0 x 152.0 cm
Gift of the Artist,
New Westminster, British Columbia, 2002

STEPHENS, DAVID P.
VW Beetle Art Car Door, 1999
Mixed media
105.5 x 95.5 x 10.2 cm
Gift of the Artist,
Sydney, Nova Scotia, 2002

GRAY, NELLY BEVERIDGE
Village Square in Ototonilco near San Miguel, 1970
Acrylic on paper
19.9 x 25.2 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

GRAY, NELLY BEVERIDGE
Abstract, n.d.
Acrylic and collage on paper
21.2 x 29.9 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

GRAY, NELLY BEVERIDGE
Mexican Church in San Miguel, 1970
Acrylic on paper
30.0 x 22.0 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

LEWIS, MAUD
Farmer Ploughing, c. 1955
Oil on pulpboard
22.2 x 28.2 cm
Gift of Aidan Evans,
Halifax, Nova Scotia, 2002

HAMMOND, CHARLOTTE WILSON
Sunset, Clam Harbour Beach, 1976
Oil on canvas
162.5 x 281.9 cm
Gift of the Artist,
Clam Harbour, Nova Scotia, 2002

HAMMOND, CHARLOTTE WILSON
RTU No. 1, 1997
Japanese paper, ink, acrylic gloss medium and oil paint
77.5 x 102.0 cm
Gift of the Artist,
Clam Harbour, Nova Scotia, 2002

HAMMOND, CHARLOTTE WILSON
RTU No. 2, 1998
Japanese paper, ink, acrylic gloss medium and oil paint
75.7 x 104.7 cm
Gift of the Artist,
Clam Harbour, Nova Scotia, 2002

HAMMOND, CHARLOTTE WILSON
RTU No. 3, 1998
Japanese paper, ink, acrylic gloss medium and oil paint
76.5 x 108.4 cm
Gift of the Artist,
Clam Harbour, Nova Scotia, 2002

HAMMOND, CHARLOTTE WILSON
RTU No. 4, 1998
Japanese paper, ink, acrylic gloss medium and oil paint
77.0 x 97.0 cm
Gift of the Artist,
Clam Harbour, Nova Scotia, 2002

HAMMOND, CHARLOTTE WILSON
RTU No. 5, 1998
Japanese paper, ink, acrylic gloss medium and oil paint
87.5 x 110.0 cm
Gift of the Artist,
Clam Harbour, Nova Scotia, 2002

HAMMOND, CHARLOTTE WILSON
RTU No. 6, 1999
Japanese paper, ink, acrylic gloss medium and oil paint
89.0 x 111.0 cm
Gift of the Artist,
Clam Harbour, Nova Scotia, 2002

HAMMOND, CHARLOTTE WILSON
RTU No. 7, 1999
Japanese paper, ink, acrylic gloss medium and oil paint
89.0 x 111.0 cm
Gift of the Artist,
Clam Harbour, Nova Scotia, 2002

HAMMOND, CHARLOTTE WILSON
RTU No. 8, 1999
Japanese paper, ink, acrylic gloss medium and oil paint
89.0 x 111.0 cm
Gift of the Artist,
Clam Harbour, Nova Scotia, 2002

CANN, ELIZABETH LOVITT
Girl in Chair, n.d.
Oil on board
80.5 x 57.7 cm
Purchase, 2002

Acquisitions

CANN, ELIZABETH LOVITT
A Still Life of Two Busts, n.d.
Oil on canvas
45.3 x 40.7 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Woman in Blue Shawl, n.d.
Oil on canvas
41.2 x 30.3 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Still Life with Pewter Plate, n.d.
Oil on masonite
37.7 x 50.6 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Dorothy Earle, n.d.
Oil on canvas
53.7 x 40.7 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Old House by Pond, n.d.
Oil on canvas
41.0 x 46.1 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Rural Landscape in Winter, n.d.
Oil on canvas board
36.0 x 46.5 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Girl in a Blue and Gold Tam, n.d.Oil on canvas board
30.1 x 22.5 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Pot and Green Plant, n.d.
Oil on canvas
54.8 x 40.9 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Gentleman, n.d.
Oil on burlap
44.0 x 36.5 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Nurse Knitting, n.d.
Oil on canvas
45.0 x 30.0 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Three Teapots, n.d.
Oil on canvas
40.9 x 54.8 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Flowers and Pot, n.d.
Oil on canvas
35.5 x 43.3 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Milton Houses by Dam, n.d.
Oil on burlap
59.5 x 45.5 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Boats at Fish Shack, n.d.
Oil on board
40.5 x 30.0 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Girl in Sunhat, n.d.
Oil on canvas
37.7 x 45.6 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Boy Fishing, n.d.
Oil on masonite
40.6 x 50.6 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Portrait of a Lady's Head, n.d.
Oil on canvas
25.5 x 20.0 cm
Purchase, 2002

Elizabeth Lovitt Cann, Girl in Sunhat

CANN, ELIZABETH LOVITT
Meadow Rue at the Lifeboat Saving
Station, n.d.
Oil on canvas laid on board
22.1 x 30.0 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Girl Reading a Book, n.d.
Oil on canvas
40.5 x 50.9 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Church in a Meadow, n.d.
Oil on canvas board
35.5 x 30.5 cm
Purchase, 2002

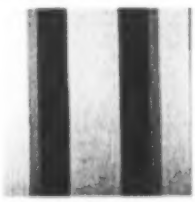
FEATHERSTON, WILLIAM
What's a Discord Ellsworth, 1980
Oil on canvas
140.5 x 122.5 cm
Gift of Con Buckley, Vancouver, BC, 2002

UNKNOWN
Small Fringed Sailmat from HMCS Trail, c. 1916
Oil on canvas
41.5 x 63.3 cm
Purchase, 2002

MCCULLOCH, GILLIAN
Male Torso, 2002
Oil on canvas
100.5 x 75.7 cm
Purchased with funds provided by Dr. Lauder Brunton, Guysborough, NS, 2002

MCCULLOCH, GILLIAN
Two Sisters, 2002
Oil on canvas
90.7 x 91.0 cm
Purchased with funds provided by Dr. Lauder Brunton, Guysborough, NS, 2002

KENNEDY, GARRY NEILL
Gulf and Kuwait Medal Ribbon (Canada), 1992
Latex on canvas
139.7 x 139.7 cm
Gift of the Artist, Northwest Cove, NS, 2002



Garry Neill Kennedy, Gulf and Kuwait Medal Ribbon

KENNEDY, GARRY NEILL
Dessert Storm Medal Ribbon (USA),
Latex on canvas
139.7 x 139.7 cm
Gift of the Artist, Northwest Cove, NS, 2002

KENNEDY, GARRY NEILL
The Middle East (and Beyond), 1992
Latex on canvas
139.7 x 139.7 cm
Gift of the Artist, Northwest Cove, NS, 2002

KENNEDY, GARRY NEILL
The Middle East (and Beyond), 1992
Latex on canvas
75 canvases (each 30.0 x 40.5)
Gift of the Artist, Northwest Cove, NS, 2002

COWAN, RALPH EDWARD
Atlantic Surf, c. 1960
Oil on canvas board
15.3 x 20.4 cm
Gift of the Estate of Audrey Blakeney, Halifax, NS, 2002

UNKNOWN
Portrait of John Ross in 1806, n.d.
Oil on canvas
73.8 x 60.5 cm
Gift of the Estate of Phyllis Ross, Moncton, New Brunswick, 2002

UNKNOWN
Portrait of John Ross, 1806
Watercolour on ivory
7.2 x 5.9 cm
Gift of the Estate of Phyllis Ross, Moncton, New Brunswick, 2002

DES CLAYES, BERTHE
Fishing, Lunenburg, N.S., n.d.
Oil on canvas
37.8 x 45.7 cm
Gift of the Estate of Phyllis Ross, Moncton, New Brunswick, 2002

HIGGINS, SCOTT
Vision #1, 2001
Oil and metal on panel
40.8 x 46.0 cm
Purchase, 2002

HIGGINS, SCOTT
Symmetry, 2001
Oil and wood on panel
40.8 x 44.3 cm
Purchase, 2002

HIGGINS, SCOTT
Endings + Beginnings, 2001
Oil on panel
58.7 x 59.8 cm
Purchase, 2002

PENTZ, DON
Red Earth, 1974
Acrylic and mixed media on masonite
121.5 x 100.0 cm
Gift of the Artist, Bridgewater, Nova Scotia, 2002

Acquisitions

ZWICKER, LEROY J.
Pleasant Valley, Nova Scotia, 1935
Oil on canvas
78.5 x 94.0 cm
Gift of Bernard and Lillian Riordon,
Halifax, Nova Scotia, 2002

COLVILLE, ALEX
Dog in Car, 1999
Acrylic polymer emulsion on hardboard
36.0 x 62.4 cm
Purchased with funds provided by the Art Sales and Rental Society,
Halifax, Nova Scotia, 2002

HUBLEY, GEORGE
Sailors' Ropework, c. 1950
Mixed media
38.5 x 47.1 cm
Purchase, 2002

Photography

KAZIMIERSKI, DANIEL
Untitled, 2002
Sepia photograph on paper
76.0 x 96.5 cm
Gift of the Artist,
Halifax, Nova Scotia, 2002

LIVICK, STEPHEN
Untitled (Blonde Girl with Sunglasses), 1981
Gum bichromate print on paper, 3/10
76.0 x 75.0 cm
Gift of Jane Corkin,
Toronto, Ontario, 2002

LIVICK, STEPHEN
Untitled (Girl with Buttons), 1981
Gum bichromate print on paper, 6/10
76.0 x 75.0 cm
Gift of Jane Corkin,
Toronto, Ontario, 2002

LIVICK, STEPHEN
Untitled (Little Girl with Cup), 1981
Gum bichromate print on paper, 3/10
76.0 x 75.0 cm
Gift of Jane Corkin,
Toronto, Ontario, 2002

Stephen Livick
Untitled (Little Girl with Cup)

LIVICK, STEPHEN
Untitled ("Kiss" makeup), 1981
Gum bichromate print on paper, 3/10
76.0 x 75.0 cm
Gift of Jane Corkin,
Toronto, Ontario, 2002

LIVICK, STEPHEN
Untitled (Little Boy with Clown Mask), 1981
Gum bichromate print on paper, 3/10
76.0 x 75.0 cm
Gift of Jane Corkin,
Toronto, Ontario, 2002

UNKNOWN
Ross Family Photograph Album, n.d.
Embossed leather album containing silver gelatin prints
16.4 x 14.0 x 5.2 cm
Gift of the Estate of Phyllis Ross, Moncton, New Brunswick, 2002

Prints and Drawings

MACKAY, DONALD CAMERON
Whittling Floats, n.d.
Etching on paper
16.8 x 19.4 cm
Gift of Barbara Newman,
Halifax, Nova Scotia, 2002

SEELEY, MABEL
Street of Trees, n.d.
Watercolour on paper
22.5 x 26.5 cm
Gift of Barbara Newman,
Halifax, Nova Scotia, 2002

TOLMIE, KENNETH
Study for "Cliff Edwards, Waiting for Spring", 1979
Graphite and conte on paper
20.0 x 27.2 cm
Gift of Barbara Newman,
Halifax, Nova Scotia, 2002

BLACKWOOD, DAVID
Lost Party at Sea: The Sign, 1965
Etching on paper, A.P./10
53.5 x 58.0 cm
Gift of Irwin Browns,
Montreal, Quebec, 2002

BLACKWOOD, DAVID
Autobiography: Faces, 1969
Etching on paper, 4/25
53.0 x 82.2 cm
Gift of Irwin Browns,
Montreal, Quebec, 2002

BLACKWOOD, DAVID
Aunt Meg Feltham on Bragg's Island, 1969
Etching on paper, 18/25
86.0 x 56.0 cm
Gift of Irwin Browns,
Montreal, Quebec, 2002

BLACKWOOD, DAVID
Fire at Sea, 1970
Etching on paper, A.P. /10
53.0 x 83.0 cm
Gift of Irwin Browns,
Montreal, Quebec, 2002

UNKNOWN
Portrait of Lady, n.d.
Colour lithograph
51.3 x 41.5 cm
Gift of Charlotte Myhre,
Halifax, Nova Scotia, 2002

UNKNOWN, AFTER SIR THOMAS LAWRENCE
Elizabeth Farren, later Countess of Derby, c. 1797
Colour lithograph
46.3 x 30.1 cm
Gift of Charlotte Myhre,
Halifax, Nova Scotia, 2002

UNKNOWN, AFTER SIR JOSHUAREYNOLDS
Duchess of Devonshire and the Rt. Hon. Lady Georgiana Cavendish, 1787
Photograveure and Coloured Lithograph
31.1 x 39.7 cm
Gift of Charlotte Myhre,
Halifax, Nova Scotia, 2002

UNKNOWN, AFTER PHILIBERT-LOUIS DEBUCOURT
Le Compliment ou La Matinee du Jour de L'an, c. 1790
Mezzotint
29.8 x 24.8 cm
Gift of Charlotte Myhre,
Halifax, Nova Scotia, 2002

UNKNOWN, AFTER JOHANN-FRIEDRICH BOLT
Costume, 1814
Colour lithograph
11.5 x 15.8 cm
Gift of Charlotte Myhre,
Halifax, Nova Scotia, 2002

EARLOM, RICHARD (AFTER THOMAS GAINSBOROUGH)
A Shepherd, 1781
Photoengraving of a mezzotint
35.5 x 27.5 cm
Gift of Charlotte Myhre,
Halifax, Nova Scotia, 2002

UNKNOWN
Marie Antoinette, n.d.
Hand coloured engraving
40.0 x 31.0 cm
Gift of Charlotte Myhre,
Halifax, Nova Scotia, 2002

VON WOLFGANG, JEAN LUDER
Frederick King of Prussia, 1707
Etching
42.0 x 57.3 cm
Gift of Charlotte Myhre,
Halifax, Nova Scotia, 2002

CURTIS, J (AFTER DUFROE)
Marie Antoinette, n.d.
Coloured engraving
44.0 x 31.5 cm
Gift of Charlotte Myhre,
Halifax, Nova Scotia, 2002

MOREAU, J.M.; N. DELAUNAY
Ladies at the Piano, 1777
Etching
25.5 x 19.0 cm
Gift of Charlotte Myhre,
Halifax, Nova Scotia, 2002

SAVAGE, ROGER
Blue Table, 1968
Woodcut relief on paper, AP
32.5 x 48.0 cm
Gift of the Artist, Liverpool,
Nova Scotia, 2002

SAVAGE, ROGER
Otto Fiord, Ellesmere Island, 1991
Watercolour on paper
57.2 x 77.5 cm
Gift of the Artist, Liverpool,
Nova Scotia, 2002

GRAY, NELLY BEVERIDGE
Vegetable Market, Mexico, 1968
Oil pastel and charcoal on paper
25.0 x 20.2 cm
Gift of the Estate of Nelly Beveridge Gray, Dartmouth,
Nova Scotia, 2002

GRAY, NELLY BEVERIDGE
Fisherman's Floats in Nova Scotia, 1980
Oil pastel on paper
20.1 x 25.1 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

Acquisitions

GRAY, NELLY BEVERIDGE
Market Scene in Marrakesh, 1980
Watercolour on paper
20.1 x 24.8 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

GRAY, NELLY BEVERIDGE
Sidewalk Sales in Durban, South Africa, 1982
Pastel on paper
12.1 x 20.1 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

GRAY, NELLY BEVERIDGE
Watercarriers in Mexico, 1976
Pastel on paper
18.8 x 23.7 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

GRAY, NELLY BEVERIDGE
Street in San Miguel, 1968
Oil pastel on paper
20.0 x 24.9 cm
Gift of the Estate of Nelly Beveridge Gray,
Dartmouth, Nova Scotia, 2002

FORRESTALL, TOM
Tom Forrestall, Self-Portrait, 1992
Ink on paper
27.0 x 20.0 cm
Gift of Dr. Lauder Brunton, in memory of Marjorie Brunton,
Guysborough, Nova Scotia, 2002

FORRESTALL, TOM
A Pep Talk from the Chairman, 1989
Ink and pastel on paper
28.3 x 35.3 cm
Gift of Dr. Lauder Brunton, in memory of Marjorie Brunton,
Guysborough, Nova Scotia, 2002

AIKINS, SUEZAN
Asigiri, c. 1985
Japanese woodblock on paper, 160/200
30.5 x 61.0 cm
Gift of Barbara Newman,
Halifax, Nova Scotia, 2002

AIKINS, SUEZAN
Heron Moon, c. 1988
Japanese woodblock on paper, 46/150
23.1 x 55.9 cm
Gift of Barbara Newman,
Halifax, Nova Scotia, 2002

CAMPING, SIMON H.
Robertson Glacier, c. 1988
Watercolour on paper
46.2 x 36.2 cm
Gift of Barbara Newman,
Halifax, Nova Scotia, 2002

MANI, IOYAN
Star Blanket, 1982
Lithograph on rag paper, 41/100
75.7 x 51.3 cm
Gift of Barbara Newman,
Halifax, Nova Scotia, 2002

SYPEREK, ANNA
House and Blue Shadow, 1980
Coloured etching on paper, 10/25
11.2 x 20.0 cm
Gift of Barbara Newman,
Halifax, Nova Scotia, 2002

ANGECONEB, ALLEN
Geese Courting, 1984
Coloured pencil on brown paper
17.7 x 24.7 cm
Gift of Barbara Newman,
Halifax, Nova Scotia, 2002

DIETZ, ROBERT MATTHIAS
Herring Cove, c. 1970
Ink-wash on paper
25.6 x 33.0 cm
Gift of Elizabeth A. Chard, in memory of her parents Robert R. and Mamie W. Hutton,
Halifax, Nova Scotia, 2002

PRATT, MARY
Measuring Eggs for a Christmas Cake, 2001
Pastel on paper
73.0 x 54.7 cm
Gift of the Artist,
St. John's, Newfoundland, 2002

BROWN, FREDERICK
Max, 1990
Serigraph on paper, 93/160
148.0 x 114.7 cm
Gift of Mary Clappa,
Vancouver, BC, 2002

BROWN, FREDERICK
Jules, 1990
Serigraph on paper, 93/160
148.0 x 114.7 cm
Gift of Mary Clappa,
Vancouver, BC, 2002

BROWN, FREDERICK
Mikie, 1990
Serigraph on paper, 93/160
148.0 x 114.7 cm
Gift of Mary Clappa,
Vancouver, BC, 2002

BROWN, FREDERICK
Joey, 1990
Serigraph on paper, 93/160
148.0 x 114.7 cm
Gift of Mary Clappa,
Vancouver, BC, 2002

BROWN, FREDERICK
Max, 1990
Serigraph on paper, 65/160
148.0 x 114.7 cm
Gift of Albert Varda,
North Vancouver, BC, 2002

BROWN, FREDERICK
Jules, 1990
Serigraph on paper, 65/160
148.0 x 114.7 cm
Gift of Albert Varda,
North Vancouver, BC, 2002

BROWN, FREDERICK
Mikie, 1990
Serigraph on paper, 65/160
148.0 x 114.7 cm
Gift of Albert Varda,
North Vancouver, British Columbia, 2002

BROWN, FREDERICK
Joey, 1990
Serigraph on paper, 65/160
148.0 x 114.7 cm
Gift of Albert Varda,
North Vancouver, BC, 2002

SHADBOLT, JACK
Invictus, 1993
Colour lithograph on paper, T/P, 10/12
91.6 x 68.5 cm
Gift of Paul Varda,
North Vancouver, BC, 2002

DEFOREST, ROY
Birdland, 1994
Colour lithograph on paper, A/P
81.3 x 96.6 cm
Gift of Paul Varda,
North Vancouver, BC, 2002

DEFOREST, ROY
The Painter, 1994
Colour lithograph on paper, A/P
81.3 x 96.5 cm
Gift of Paul Varda,
North Vancouver, BC, 2002

WARHOL, ANDY
Wayne Gretzky No. 99, 1984
Serigraph on paper, 225/300
101.6 x 81.3 cm
Gift of William Varda,
North Vancouver, BC, 2002

GRAHAM, K. M.
Arctic V, 1977
Watercolour and oil pastel on paper
55.7 x 76.0 cm
Gift of Con Buckley,
Vancouver, BC, 2002

FORRESTALL, TOM
The Farmers House, 1980
Watercolour on paper
43.0 x 56.3 cm
Gift of Con Buckley,
Vancouver, BC, 2002

SOMMERS, JOHN
Dawn, 1978
Lithograph on paper, 2/15
49.5 x 66.4 cm
Gift of Con Buckley,
Vancouver, BC, 2002

NEID, LARRY E.
Piramide Dream, 1978
Watercolour and graphite on Arches paper
75.5 x 56.0 cm
Gift of Con Buckley,
Vancouver, BC, 2002

NEID, LARRY E.
Piramide Dream "Mutations", 1976
Watercolour, wax crayon and graphite on Arches paper
56.4 x 76.2 cm
Gift of Con Buckley,
Vancouver, BC, 2002

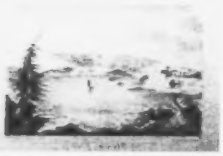
LEAR, KATE
View from Beaver Bank, Halifax Co., N.S., c. 1910
Watercolour on paper
5.5 x 12.3 cm
Gift of the Estate of Audrey Blakeney,
Halifax, Nova Scotia, 2002

LEAR, ISABEL
Hockey on the North West Arm, c. 1908
Watercolour and gouache on paper
10.3 x 16.0 cm
Gift of the Estate of Audrey Blakeney,
Halifax, Nova Scotia, 2002

SANDHAM, J. HENRY
(AFTER J. H. GILLESPIE)
Portrait of Mary Elizabeth Ross, 1802-1878, 1829; c. 1870s ?
Watercolour on pulp board
22.5 x 17.5 cm
Gift of the Estate of Phyllis Ross,
Moncton, New Brunswick, 2002

Acquisitions

SANDHAM, J. HENRY
(AFTER J. H. GILLESPIE)
Portrait of John Urquhart Ross, 1829; c. 1870s ?
Watercolour on pulp board
22.5 x 17.5 cm
Gift of the Estate of Phyllis Ross,
Moncton, New Brunswick, 2002



Mary Hall,
Entrance to Digby from the North

HALL, MARY G.
Views of British America, 1835
6 Lithographs on paper
25.1 x 34.6 cm
Purchased with funds provided by the Government of Canada under the terms of the Cultural Property Export and Import Act, and by John and Norma Oyler,
Halifax, Nova Scotia, 2002

RUMMELL, RICHARD W.
Halifax Shipyards Ltd., c. 1920
Watercolour in sepia and gouache on paper mounted to linen
72.7 x 144.5 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Nurse, n.d.
Graphite on paper
25.4 x 19.9 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Side Profile of Nurse, n.d.
Graphite on paper
25.5 x 19.9 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
A Girl on Wicker Chair, n.d.
Graphite on paper
30.1 x 21.6 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Peppi Drinking Tea, n.d.
Wax crayon on paper
22.2 x 29.6 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Bowling, n.d.
Watercolour on paper
35.5 x 24.7 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
The Scalp Enniskerry, Eire, n.d.
Watercolour on paper
14.6 x 10.0 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Tree at Castle Townshend (in Castle Park Grounds), n.d.
Watercolour on paper
10.0 x 14.7 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Enniskerry, Eire, n.d.
Watercolour on paper
14.6 x 10.1 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
In Powerscourt Park Enniskerry, Eire, n.d.
Watercolour on paper
10.0 x 14.5 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Shore, n.d.
Watercolour on paper
27.5 x 34.4 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Fence, n.d.
Watercolour on paper
22.2 x 29.5 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Dockside, n.d.
Watercolour on paper
35.6 x 27.8 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Sketch of Woman's Head in Profile, n.d.
Charcoal on paper
47.6 x 27.2 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
North Bear Cove, n.d.
Watercolour on paper
25.0 x 32.7 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
View of Yarmouth, n.d.
Charcoal on paper
22.2 x 13.4 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
View of Houses and Fields, n.d.
Charcoal on paper
13.5 x 22.3 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
View of Countryside, n.d.
Charcoal on paper
13.5 x 22.2 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Hill and Barn, n.d.
Watercolour on paper
25.0 x 17.5 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Nurse with Bowed Head, n.d.
Graphite on paper
25.3 x 20.0 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
On the Lakeshore II, n.d.
Watercolour on paper
26.6 x 35.5 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
The Lewis Gun, 1942
Chalk on paper
36.6 x 31.6 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Ruby in Profile, c. 1936
Pastel on paper
34.4 x 27.5 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
Main St. at Noon, n.d.
Wax crayon on paper
21.5 x 26.0 cm
Purchase, 2002

CANN, ELIZABETH LOVITT
On the Lake Shore, c. 1949
Watercolour on paper
29.0 x 38.5 cm
Purchase, 2002

ZWICKER, MARGUERITE PORTER
Overton, n.d.
Watercolour on paper
16.7 x 26.5 cm
Purchase, 2002

ZWICKER, MARGUERITE PORTER
Tug at Wharf, n.d.
Watercolour on paper
21.8 x 28.3 cm
Purchase, 2002

ZWICKER, MARGUERITE PORTER
Overton, NS, n.d.
Watercolour on paper
15.5 x 24.3 cm
Purchase, 2002

Sculpture

NORRIS, JOE
Painted Table, 1990
Polychrome wood
74.2 x 61.0 x 60.3 cm
Gift of Mira Godard,
Toronto, Ontario, 2002

NAUGLER, BRADFORD
Ship Weathervane, 1982
Polychrome wood
150.5 x 109.5 x 28.0 cm
Gift of Dr. Leo Wisniowski,
Halifax, Nova Scotia, 2002

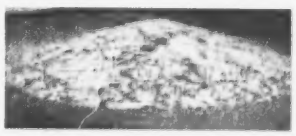
GRAHAM, ALEXANDER
Traps, 1999
Hot dipped galvanized steel
183.0 x 488.0 x 76.0 cm
Gift of the Artist,
Dartmouth, Nova Scotia, 2002

DIVINEY, DAVID
Piss Shiver, 2001
Two cases of beer, MDF, enamel paint
81.0 x 91.0 x 91.0 cm
Gift of the Artist,
Halifax, Nova Scotia, 2002

DIVINEY, DAVID
The Hunter #2, 2000
Wool socks, chipboard, cinder blocks
201.0 x 91.0 x 20.0 cm
Gift of the Artist,
Halifax, Nova Scotia, 2002

DIVINEY, DAVID
Hot Wheels, 2002
Tire, PVC piping, enamel paint
91.0 x 71.0 x 71.0 cm
Gift of the Artist,
Halifax, Nova Scotia, 2002

FERGUSON, GERALD
1,000,000 Pennies, 1979
One million Canadian pennies
Dimensions variable
Gift of the Artist,
Halifax, Nova Scotia, 2002



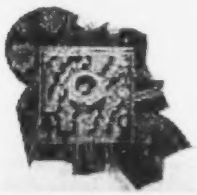
Gerry Ferguson,
One million Canadian pennies

Acquisitions

Textiles

MALONEY, SARAH
Circulatory System,
Skeletal System,
Major Organs, 1998-1999
Embroidered cotton on silk
304.8 x 111.8 cm (each)
Gift of the Artist,
Halifax, Nova Scotia, 2002

EDELL, NANCY
Nut with Neutrophils, 2001
Hooked rug, commercial fabric and gouged birch plywood
61.6 x 66.8 cm
Purchased with funds provided by the Canada Council for the Arts Acquisition Assistance Program and the Faculty Union of NSCAD University, Halifax, Nova Scotia, 2002



Nancy Edell, Nut with Neutrophils

EDELL, NANCY
Two Headed Pot, 2001
Hooked rug, commercial fabric and gouged birch plywood
57.4 x 54.0 cm
Purchased with funds provided by the Canada Council for the Arts Acquisition Assistance Program and the Faculty Union of NSCAD University, Halifax, Nova Scotia, 2002

EDELL, NANCY
Nut and Geb, 2001
Hooked rug, commercial fabric and gouged birch plywood
59.6 x 58.0 cm
Purchased with funds provided by the Canada Council for the Arts Acquisition Assistance Program and the Faculty Union of NSCAD University, Halifax, Nova Scotia, 2002

EDELL, NANCY
Macrophages, 2001
Hooked rug, commercial fabric and gouged birch plywood
61.4 x 62.2 cm
Purchased with funds provided by the Canada Council for the Arts Acquisition Assistance

Loans from the Collection

Below is a listing of loans from the AGNS collection to institutions across Canada since April 2002. This process entails retrieving the works from display or storage, assessing the conditions, producing the appropriate documentation and preparing the works for matting, framing, packing and shipping.

Charles Macdonald House
Centreville, Nova Scotia

Artworks by Charles Macdonald
June 28 - September 15, 2002

Charles Macdonald
Sketchbook #3, c. 1898
1989.7

Owens Art Gallery
Mount Allison University,
Sackville New Brunswick

Soluble Fish :
11 October - 17 November, 2002

David Diviney
Piss Shiver, 2001
2002.82

David Diviney
Decoy, 1997
2000.158

Art Gallery of Windsor
Windsor, Ontario

Flowers: The Group of Seven and Tom Thomson:
9 November, 2002 - 19 January, 2003

Arthur Lismer
Lilac Time, c. 1917
1977.56

MAI
(Montreal, Arts Interculturels)
Montreal, Quebec

Black Body: Race, Resistance, Response:
15 January - 15 February, 2003

Chrystal Clements
Push, 2001
2001.120

Saint John Arts Centre
Saint John, New Brunswick

Sheila Hugh MacKay
Foundation Inc.,
Rothesay, New
Brunswick

Caught in the Presence of Dreams:
Strathbutler Exhibition II
September, 2002 -
January, 2005

Rick Burns
Untitled, 2001
2001.123

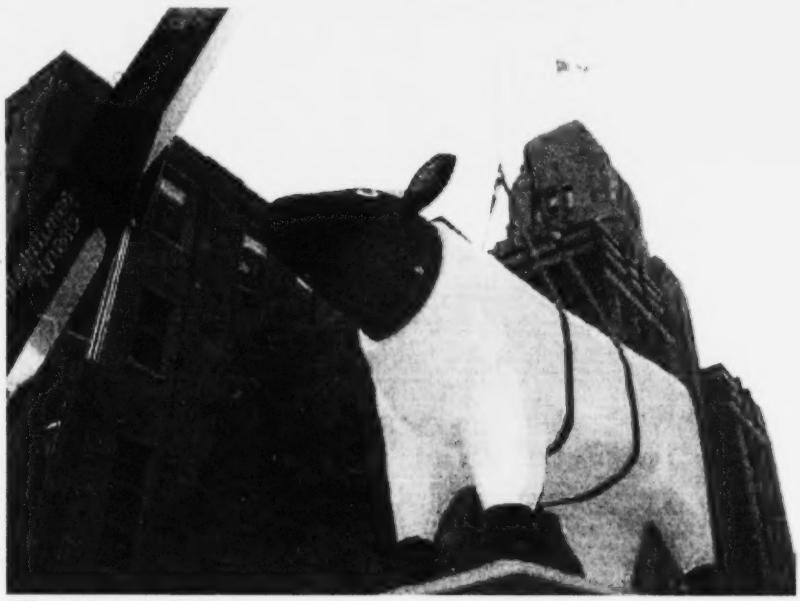
Development Report

The fiscal year 2002-2003 was one marked with turbulent change. Development by its nature is based upon establishing meaningful long-term relationships. This idea was challenged in 2002-2003 as the AGNS saw many changes take place within the Development Office.

The AGNS had significant staff change in May of 2002. Dariusz Burzynski, Manager of Development departed the Gallery to join the federal government in Ottawa. Tammy Corbett, Membership and Volunteer Coordinator also left the AGNS in May. These two positions remained vacant for the balance of 2002. Additionally, the role of Public Information Officer was not renewed for 2002. These vacancies also added to the collapsing of the position of Development Secretary. These significant changes also came during the same time period that founding Director, Bernard Riordon announced his retirement from the AGNS. It is well known that Mr. Riordon worked tirelessly to raise funds for the successful operation of the Gallery. His departure left a difficult void at the AGNS.

These numerous vacancies were filled by Jeff Gray and Bobbi Beaulieu. In October of 2002, Susan Ballard was hired as the Special Events Coordinator and in January, Greg Frampton joined the AGNS as the Membership and Volunteer Coordinator. These changes were filled out in late March when Jeff Gray was appointed as the Manager of Development. This period of transition was very difficult on staff and AGNS members and supporters. The long term effects of a year of such transition will likely be felt well into the fiscal year 2003-2004.

Throughout the fiscal year of 2002-2003, the AGNS held a number of successful events. In May the AGNS hosted Christie's at the Gallery. This successful appraisal event, in the vein of the Antiques Roadshow, attracted a number of people to the Gallery and raised in excess of $15,000. In October of 2002, the Gallery held its annual Gala which was dedicated to departing Director Bernard Riordon. Framing Bernie Riordon! raised more than $35,000 for the AGNS and paid tribute to all of Mr. Riordon's achievements. In November, the AGNS hosted the inaugural **Sobey Art Award**. This competition and exhibition did a remarkable service to the AGNS as it raised the profile ofthe AGNS nationally and internationally. In March of



"Woolly" being loaded in

Development Report

2003, the Gallery held its annual Newsmaker's Breakfast. Dianne Buckner, host of CBC's Venture provided interesting and humorous commentary about the nature of small business in Canada. Each of these events and their success is dependent on the support of sponsors and partners. The AGNS would like to thank the various event sponsors that assisted to make these events successful including Credit Union Atlantic, Touch of Gold, The Daily News and CBC for their involvement with Christie's at the Gallery; O'Regan's, Honeywell, The Daily News, Semaphor Design and CBC for Framing Bernie Riordon!; Scotiabank, The Daily News and CBC for their assistance with the 2003 Newsmaker's Breakfast.

The AGNS also had the financial support of numerous corporations and business partners.

Dianne Buckner, host of CBC's Venture

This support of exhibitions and program's an integral part of the success of the Gallery. Two organizations that should be recognized for their support to the Arts are Investor's Group and AIM Trimark Investments. Investor's Group supported the National Tour of the Museum of Civilization's **This Other Eden** and AIM Trimark Investments supported the National Tour of The **Group of Seven in Western Canada** from the Glenbow Museums. These two exhibitions not only added to the offerings in Halifax but added to the cultural fabric of Canada. In 2003, AIM Trimark agreed to sponsor the 2003 -2004 National Tour of Alex Colville Return which will be organized and circulated by the AGNS.

The Art Gallery of Nova Scotia depends on the continued support of volunteers. Art Sales and Rental, the Friends of the AGNS and various other committees not only assist with the raising of funds, it is their support of the various initiatives that add to the fabric of the AGNS. So many volunteers work tirelessly to make the AGNS a fine institution. Of particular note are the volunteers of ASRS who committed an extraordinary effort toward the purchase of Alex Colville's *Dog in Car, 1999*. This work will be a feature component of the 2003-2004 tour of Colville's work.

Finally, a debt of gratitude is owed to the Board of the AGNS who endeavor to make the AGNS a vibrant institution that works to bring people and art together. As Jeffrey Spalding, the new AGNS Director and Chief Curator takes over as leader of the Gallery, a new sense of direction and purpose permeates the AGNS. The Development Office and the Gallery will continue to work through this time of transition with the goal of serving the AGNS, its members and audiences.

Jeff Gray
Manager of Development

AGNS Gallery Shop

Once again the AGNS Gallery Shop branched out in conjunction with the major visiting exhibition of the year. Installed in Gallery 23, the Satellite Shop carried exclusive merchandise related to the Group of Seven in Western Canada from the National Gallery of Canada exhibition. While we were prepared for similar success to our first endeavor of the previous year, we had to dismantle after only a few short weeks to make adequate exhibition space. As a result of this we were permitted to extend the Alex, Katharine, Elizabeth, and Fred Fountain Gallery Shop into the Gallery South Lobby. While we missed the close proximity to the exhibition, we were able to benefit from immediately capturing the public's attention upon their arrival.

We have also enjoyed a new permanent shop display installed during the summer months in the Gallery South Lobby. By featuring the work of particular artists/artisans and merchandise linked to special events at the Gallery, we were able to draw special attention to the Gallery Shop. This attention continued as we hosted the Metal Arts Guild of Nova Scotia's Annual Competition and Exhibition. We are encouraged by the ever increasing interest that this annual event brings to the Gallery Shop.

We have been able to maintain yet another successful year at the AGNS Gallery Shop due to the opportunities we have had to connect with areas of the Gallery outside our Shop, our ability to supply quality products and display exemplary work by local artists, and the continued hard work of casual staff and faithful volunteers.

Leah Mullins
AGNS Gallery Shop Assistant

Product Development

For the fiscal year 2002-2003 Product Development was primarily interested in inventory reduction. Inventory reduction year over year was 27% for Joe Norris and 38% for Maud Lewis, resulting in the majority of inventory being less than three years old.

The travelling exhibition **Joe Norris Painted Visions of Nova Scotia** was warmly received at the McMichael Canadian Art Collection Gallery Shop in Kleinburg, Ontario. Product Development had exhibited at the **Toronto International Gift Fair** in August 2002 and opened many new accounts with giftware retailers and gallery shops. As a result sales of Joe Norris products were strong both in Kleinburg and Southern Ontario.

Preparations were also underway for the 2003 Centennial of the Birth of Maud Lewis. Product Development also exhibited at the **Atlantic Craft Trade Show** held in Halifax in February 2003. At this show the *Maud Lewis Birthday Party* initiative was launched and five images of Maud Lewis in a larger format introduced. ACTS is a wholesale show where Maritime retailers order for the summer season. A sales record was made with orders placed for over $20,000 in product.

This activity underlines that Product Development's function is a successful channel for raising public awareness of the AGNS and its activities.

Sue Klabunde
Wholesale Martekting Coordinator

Western Branch of the Art Gallery of Nova Scotia in Yarmouth

Construction Phase III, IV and V Completed Early in 2002-2003, AGNS undertook Phase III of construction at AGNS Yarmouth. The building addition needed to be "buttoned up" for protection against weather conditions. This prudent approach to protect the building encompasses the installation of the moisture vapor barrier, application of exterior wall finish, covering roof areas, glazing, new front entrance on Main Street, and completion of the stonework. This phase was completed in February 2002.

Phase IV, which included the complete retrofit of the second floor of the former Royal Bank building has been completed to first class gallery standards. The second floor now contains the Sheldon and Marjorie Fountain Gallery (Nova Scotia Historical Art); the Frederick and Elizabeth Fountain Gallery (Contemporary Art); the John Risley Gallery (Works on Paper); and the M.L. Trask Gallery (Folk Art). Phase V is currently in progress and includes the construction of the main stairwell in the addition to the building. The final phase of the project will begin in winter 2004 with the grand opening anticipated for July 1, 2004.

Fundraising and Development

On the fundraising side, approximately $400,000 is required to complete the project. The opportunity to name spaces is still available and gifts of any amount are appreciated. We express sincere thanks to Frances and Michael Morris of At the Sign of the Whale Gallery for their ongoing support to AGNS in Yarmouth. Frances and Michael hosted a wine and cheese fundraiser on Saturday, June 1, 2002 and raised almost $800 toward the project. Fundraising efforts continued with the naming of the Nova Scotia Historical Art Gallery by Sheldon and Marjorie Fountain and the Cloakroom by the W. L. Nelson Family. Comeau Seafoods and Scotia Garden Seafoods have also joined our supporters with generous donations toward the project.

Community support for the project is strong with many local agencies and volunteer groups working to ensure the completion of the project, through fundraising programs and in other ways. The Yarmouth Arts Society hosted a fundraiser with the presentation of the play "Love Letters", with James and Lori Colbeck. This event was a grand success and our sincere thanks are extended to the Yarmouth Arts Society for their ongoing support and dedication. The Yarmouth Music Society have embarked on a program to house a grand piano on site which would be used for both Gallery and community events. Our thanks are extended to Janet Atwood and the Yarmouth Music Society for their efforts to bring art and community together in support of the Western Branch project. Additional funding has been requested from the Department of Canadian Heritage and ACOA to bring the total amount of $2.6M required to complete the project.

Exhibitions Summer 2003

In Summer 2003 the AGNS mounted a summer program of exhibitions featuring Treasures from the AGNS collections and The Maud Lewis Centennial exhibition. We look forward to providing high calibre exhibitions and programming year round at the Art Gallery of Nova Scotia in Yarmouth.

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The financial support of the business community is critical to the successful operation of the AGNS. We are grateful to all of our business partners who supported exhibitions, education programs and outreach, special projects and special events, and those who contributed to art acquisition and the area of greatest need.

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Endowment Fund

Donations of cash, life insurance, trusts, cultural property, real estate, gifts in memoriam, and bequests may be directed to the Endowment Fund. Funds raised through Life Memberships are also directed to the Endowment Fund. A portion of the income from the Fund may be used at the discretion of the Board of Governors for the acquisition of artwork to the permanent collection, for the expansion of education and public programs, and for special projects. The Gallery gratefully acknowledges the generosity of donors.

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Opportunities abound at the AGNS for members to become involved, participate in education programs, workshops and summer programs, and discover the treasures in our permanent collection and the ever-changing array of exhibitions in our temporary exhibitions. Once again the Gallery saw an annual increase in membership, and we are pleased to introduce the new members of the AGNS family for 2002

Artist

Alfoldy, Sandra
Betancourt, Terezia
Bonnyman, Sara
Brake, Matthew
Brown, Jane
Burell, Tara
Clattenburg, Anne
Cooper, Debbie
Cosman, Earle
Cote, Diane
Day, Shari
Devichand, Tripta
Diviney, David
Fells, Curtis A
Ferris, Keltie
Forbes, Janice
Grey, Vaughn
Hebb, Alice
Kozar, Seana
MacLellan, Maureen
Macnab, John
Maddox, Kelly-Anne
Petrie, Pamela
Reynolds, Mary Frances
Rojo, Henry
Ross, Murray
Schwartz, Julie
Sherman, Andrew
Slater, Alex
Stewart, Sandra
Syvitski, Ray
Taylor, Doug
Thomson, Joan
Vandervoort, Julie
Whalen, Maryann

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Moore, Carolyn

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Arnold, Richard
Asserson, Shelley
Bailey, Karen
Barnes, David
Beveridge, Duncan
Brannen, Wallace
Brown-Sweeting, Ian
Cahill, John
Cameron, Nancy
Cameron, Stewart
Cope, Karin
Crowe, Susan
D'Entremont, Jolene
Darby, Barbara
Davies, Richard A.
Denny, Douglas
Dobbin, Marty
Doucet, Sean
Doucette, Dwayne
Downey, Michael
Dyer, William J.
Fitzgerald, Heather
Fougere, Joseph P.
Gordon, W. T.
Grant, Keith
Gusset, Pascale
Henriksen, Harold
Holm, Carl
Imeson, Rob
Innes, Tom
Jacobsen, Elaine
Jensen, Jens
Kirton, Jeffery
Kronick, Jon
Kyte, Heather
Lake, Jennifer
Lamb, Sara
Lane, Terry
Levy, David
Loomis, Larry
MacDonald, Ian
MacIntosh, Peter
MacLeod, Deanne
MacNeil, Brian
McCain, Margaret
McKelvey, Cathy
McNair, Paul
Militzer, Elizabeth
Napier, Michael
O'Brien - Kendall, Kim
O'Neil, Patrick
Owens, Dorothy
Paddon, Peggy
Parker, Robbie
Plache, Burkhard
Polley, Peter
Pratt, Martha M.
Read, Graham
Reinhold, Charlotte
Rogers, Philip
Ross, Rene
Ross, Susan
Ryall, Patricia
Scassa, Teres A
Smol, Anna
Snow, John
Spring, David
Stanley, James W
Stephenson, Laurie
Stevens, Gordon
Stewart, Jim
Stinson, Robin
Sutherland, Jill
Unsworth, George
Van Horne, Morgan
Vollick, Cary
Warner, Lyndan
Wheeler, Dave
Zhang, Junzeng

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Carleton, Barbara
Levine, Ivan
MacLean, James G
MacLeod, A.J.
Meies, AnneMarie
Minors, Fabian
Nicoll, James

Individual

Albanese, Sheena
Allard, Neil
Annett, Meredith
Anthony, Robin
Ashworth, Diane
Assh, Donna
Auld, Pamela
Berry, Barbara
Brown, Craig
Charlton, Celia
Chiasson, Denise
Chitty, Dorothy J
Corbett, Tammy
Corra, Denise
Cox, Shawn

David, Sue
Davison, Kimberlee
Dillman, John
Doubleday, Rosemary J.
Duncan, Shirley
Enman, Brian
Falconer, Tamsin
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Fellmann, Andreas
Fitzgerald, Jay
Flinn, Sean
Foster, Carol
Foster, Rick
Gallaway, Deanna
Giles, Gail
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Grant, Barbara L.
Hardcastle, Andrea
Haynes, Chap
Hayward, Mildred
Hudon, Priscilla A.
Hunter, Glenda
Jackson, Barie
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Keating, Nancy
Keizer, John
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Klamt, Eveline
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MacEachern, Catriona E.
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Martin, Kathleen
McIntyre, Curtis
Meijer, Jessica
Miner, Wilfred
Morton, Karen
Muise, Kevin
Neal, Lynn
Neilson, Patti
O'Leary, Stephen
O'Neil, Kelly
O'Shea, Gerri
Pace, Joan
Parsons, Jennifer
Patterson, Susan
Payn, Valerie
Perrault, D.
Petitpas, Robert
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Poranek, Barbara
Presse, Barbara
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Ritchie, Mary
Rix, Suzanne
Robbins, Tracey L.
Rousse, Claude
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Vodicka, Alexa
Walker, Cheryl
Walkington, Craig
Weagle, Susan
Wilcox, C. Richard
Wimsett, David
Wournell, Cheryl
Passemore, Cynthia

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Davies, Richard A.
Gertzog, Irwin
Haynes, Chap
Keirstead, Linda
Cappelloni, Nancy
Diniz, Joseph
McCain, Margaret
McCarthy, Cheryl
Fisher, Jim
Hughes, Tim
Hutchinson, David
Krause, Vernon
Kruschen Leiter, Fran
Lauer, Levi
McCulloch-Taylor, Shelagh
McGillivray, Mary B.
Olson, June
Osborne-Vincent, Heather
Redden, Glenda J.
Rosenberger, Beverly
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Taylor, Geraldine
Voripaieff, Diane A.
Wile, Diane

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Bates, Jacqueline
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Corkum, M.
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Gardiner, Harcourt
Gorman, Kathleen
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Gwyn, Julian
Hall, Dolores
Hansen, Grace
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Perrault, D.
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Thomas, Lorraine B.
Traynor, Lorraine
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Deveaux, Paul
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Hand, Robert Frederick
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Harriss, Neville
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MacDonald, Helen
MacKay, Don
MacLeod, A.J.
Marshall, Gloria A
Nadeau, Margaret
O'Sullivan, Josephine
Reed, Lois
Smith, John
St.Clair, Carol
Vandermeulen, John

Student

Angevine, Greg
Archer, Meredith
Blair, DaunLi
Bouigeois, Francis
Christiansen, Brenda
Conrod, Emily
Cowan, Victoria
Culligan, Michelle
Danielson, Kirstin
Dickson, Daniel
Doran, Cianna
Ellis, Karyn
Estabrooks, Tracy
Fitzgerald-Clow, Mairen
Flinn, Katie
Fotland, Henning
Fox, Jodie
Grimsaw, Olivia
Hammond, Lee
Hancock, Murray
Hayman, Suzanne L
Kozel, Marie J.
Lea, Meghan
MacDonald, Ruis
MacInnis, Frances
Marriott, Alex
Martini, Juliane
Mawbley, Allison
Meijer, Jessica
Melville, Alison
Meretsky, Millie
Miller, Laura
Peters, Marian E
Petrie, Morag
Phipps-Burton, Anna ail
Goodday, Christine
Ross, Susan
Rossong, Olivia
Shannon, George
Skinner, Georgia
Snow, Matt
Somers, Lauren
Spence, Victoria
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Wright, Melanie
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The AGNS raises funds in support of art acquisition and conservation, exhibitions, education and public programs. The Gallery also receives gifts for special projects, for areas of greatest need, and for capital projects. Our generous donors help us continue our quality exhibitions, programs and services to the people of the province and to visitors. We are grateful to all of our donors for their commitment to the Gallery this year. While we strive to be accurate, we apologize for any errors or omissions.

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Financial Statements

Condensed from financial statements of the Art Gallery of Nova Scotia March 31, 2003 audited by Ernest and Young. A complete set of the Art Gallery Nova Scotia's audited financial statements for 2002-2003 is available upon request in a pdf format.

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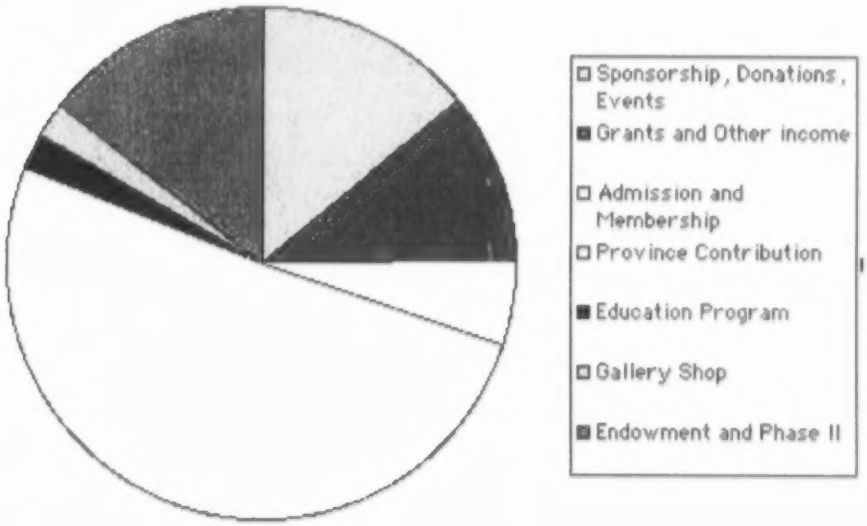
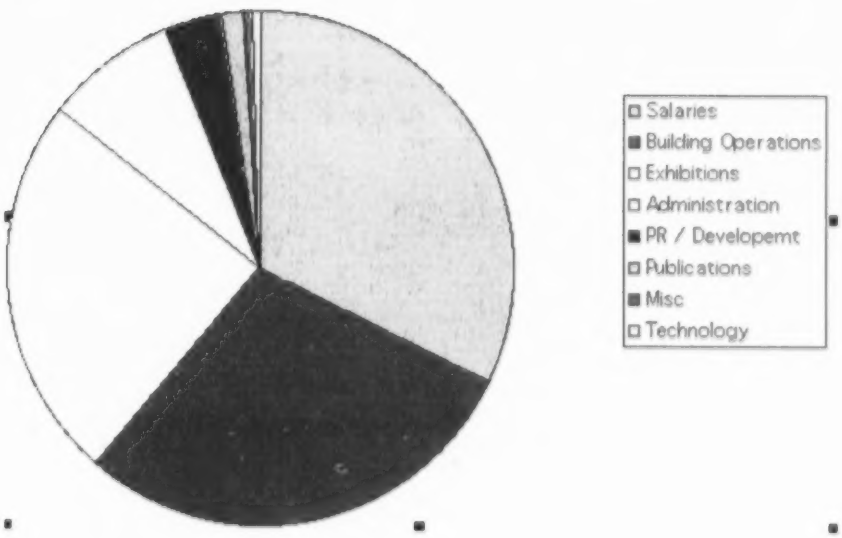


Expenses



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